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there the black Contés, Nos. 1 and 2 are used; and in the near parts of the picture these are very important. With these Contés all the striking features of the near composition, such as trees, rocks, and buildings, are drawn, and the material is used in the manner already described; that is, in its length and breadth—broken into fragments, suitable in size to the object to be drawn. Where any fine lines are necessary, these are not made by the crayon cut to a point, but by the sharp edge of the fracture of the crayon.

Each object, after having been drawn in with the Conté, is then appropriately tinted or colored by working over the black markings with the necessary colors. The manner in which this is performed is like the operation of glazing in oil painting, because, under the light net-work tracery of the colored crayon the Conté drawing is still visible. By blending, and again drawing with Conté, and again glazing, as often as may be necessary, we approach the finish of the picture, which is completed by sharp and spirited touches of light, put in with the sharpest parts of the fractured end of the colored crayon.

It is advisable that beginners should, for their initiatory essays, select easy subjects, in order to acquire neatness of execution, which is indispensable in crayon landscape drawing. The color should be used but sparingly, and the black chalk should appear as a prominent material in the drawing. And if over the black markings the colored crayon be lightly drawn, color enough will be left to tint the object, without concealing or breaking up the Conté drawing beneath, the surface-color forming a light net-work tracery over the black.

The method of using the fractured angle of the black chalk and the colored crayon for lines and markings, whereby the ordinary method of cutting the crayon to a point is superseded, has been described. A little experience will teach the superior value of this point, in comparison with any that can be formed by a knife. When fine lines or sharp touches are required, the piece of crayon is held in such a manner as will best afford these desiderata. The broken edge is turned and worked round and round, so as to afford the finest lines, as also a variety of broader and broken lines. No apology is offered for dwelling on the utility of the fractured crayon, because the entire spirit and character of the work is dependent on it. In finishing the picture, great use is made of this point, since with it may be drawn details requiring the sharpest lines and touches of the utmost crispness.

The result of the application of the crayon lengthwise to the paper is a broad, clear touch, similar to that of the hog-hair brush in oil-painting; and this touch is made to vary in breadth, according to the manner in which the piece of crayon is held; as it may be worked flatly in its entire length on the paper, or held transversely at any angle, to yield a touch of any breadth, varying from the finest line to its entire length.

Perhaps the great charm and novelty of this method of drawing is the successful imitation of the transparency of oil-painting. By attempting to load or rub in color in finishing a work, this beautiful effect is destroyed. The texture of the crayon does not admit of massing color—the beauty of the work depends upon the paper being yet perceptible through the ultimate finish. It is only in the last sharp finishing touches or points of light that color in quantity and force is required. All the colors laid in the earlier and progressive stages of the work should be laid with a view to the acquisition of transparency.

Any markings too sharp and square may be worked down by the finger, and when necessary, tints may be worked into those previously laid, leaving wholly or partially that which is necessary to the drawing or color. These markings and retouchings are repeated until the desired effect be obtained, but it must never be forgotten that by an extravagant loading or rubbing in of color the transparency of the work is lost, the result being a coarse, smeary, and opaque effect.

In order to impress upon the mind of the learner the stages of the process, we give a brief recapitulation of the heads, of which the first is—the rubbing in of the sky and broad tints.

The breadths of the remoter and nearer distances are laid in with pieces of broken crayon, blended and worked together.

Upon these blended tints, objects are made out as approaching the near sections of the composition; the objects and incidents being drawn in with Conté, as

well with sharp lines as broad and flat touches. The breadths of the black chalk are glazed over with colored crayons where necessary.

The picture is finished by sharp and crisp touches effected on the near objects with the broken edge of the colored crayon.

PAINTING PHOTOGRAPHS IN OIL.

To meet the wishes of those who are anxious to obtain an insight into the process of painting photographs in oil, the following directions are offered. Care has been taken to render them plain, concise, and as general in their application as possible. But it must be remembered that the art of painting is not to be acquired even from the best treatises by the most accomplished masters; while in this trifling sketch all that is sought is to initiate the tyro into a method. A few lessons by an experienced hand, and assiduous study on the student's part, will, in a short time, do more than twenty books could accomplish. The requisites for oil painting are a box of tube colors containing:

White	Crimson Lake	Ivory Black
Naples Yellow	Rose Madder	Palette and Knife
Yellow Ochre	Ultramarine	Sables
Brown Ochre	Cobalt	Softeners
Raw Sienna	Prussian Blue	Pale Drying Oil
Burnt Sienna	Burnt Madder	Mastic
Light Red	Raw Umber	Megilp
Venetian Red	Burnt Umber	Turpentine
Vermilion	Vandyke Brown	Poppy Oil
Indian Red	Terre Verte	
Purple Lake	Emerald Green	

To prepare the photograph, get some patent size, and melt it in a pipkin over a slow fire; when it is dissolved, strain it through flannel into a soup-plate, and immerse the photograph in it. When it is sufficiently saturated with the size, take it out and let it dry, then paste it down on cardboard, and it is ready for use. Another method is to dip a flat camel-hair tool into the size, and go over both sides of the photograph. If it be insufficiently prepared, the colors will sink in those parts where there is a paucity of size, and you must give it another coat. Or, take half a pound of patent size, and dissolve it in half a pint of water; then to another half pint of hot water put about a dessert-spoonful of ground alum. Stir it up well, and mix it with the size and water. Give the photograph two or three coats of the mixture, and, when dry, paint upon it. Sometimes one or two coats will be sufficient—all depending upon the quality of the paper.

Many life-size portraits are now done in oils, but the majority are exceedingly hard, and anything but artistic. Many of the enlargements are traced upon canvas and then painted; others are glued to the canvas, and painted "according to order," and from the photographer's "directions." The features may resemble the original, but the painting cannot do so. No man can paint flesh unless he has an original before him, and art is displayed in painting, not in the drawing, which is mechanical.

The following is a table of tints in very general use with professors; but it must be clearly understood that they are capable of many modifications to meet almost every variety of color observable in nature. Portraits of ladies, but children more especially, require the tints for the first and subsequent paintings to be kept exceedingly delicate and pearly; for the adult male head the colors must be more powerful.

TABLE OF TINTS FOR THE FIRST PAINTING.

FLESH.	
White and Light Red.	Deep Shades.
White, Naples Yellow, Vermilion.	Light Red and Raw Umber.
White and Naples Yellow.	Indian Red, Lake, and Black.
White, Vermilion, and Light Red.	Carnations.
Gray, Pearly, and Half Tints.	White and Indian Red (powerful color).
White, Vermilion, and Black.	White and Rose Madder.
White and Terre Verte.	White and Lake.
White, Black, Indian Red, and Raw Umber.	
HAIR.	
Light Hair.	Dark Brown Hair.
White and Yellow Ochre.	Raw and Burnt Umber.
White and Roman Ochre.	White and Raw Umber.
White and Vandyke Brown—for the dark parts.	White and Vandyke Brown.
White and Raw Umber for the dark parts.	

Lay out the palette in the following order: Place the lightest flesh tints nearest the right hand; next in succession those having more color in them; then the middle and shade tints; and lastly, the pure colors. Use megilp as a vehicle, if you wish to paint thinly,

and add a little turpentine to it. Megilp is composed of drying-oil and mastic varnish; stir gently together till they incorporate and let the mixture remain until it becomes thick. Begin by laying on the high lights, gradually descending into the more florid parts, till you arrive at the middle tones, which, in their turn, descend into the shadows. Let the color on the lights be of some consistency, and the shadows thin.

Be careful not to work the lights about with your brush, but lay them on boldly and full. Put in a gray tint for the white of the eye, and paint the iris and pupil upon it. Take a warm shade color and mark out the features, and lay in the lips with a tint considerably brighter than nature; it is necessary to force up the whole of the coloring to allow for its sinking in drying. Proceed to the hair and eyebrows; lay in the shades, and after them the lights, define the draperies in the same way, and rub in the background, beginning with the lightest part. When you have got on thus far, take a softener—a badger's-hair tool—and go gently over the whole of the face to round it, and make the various tints blend into and unite with each other.

Having allowed the picture ten or twelve hours to dry, the next operation will be preparing it for the second painting. Take a sponge* moderately charged with water, and go gently over all the work; when it is dry, dip a brush in poppy-oil, and again go over the surface; then wipe off the superfluous oil with a piece of soft silk as gently as you applied it. This is termed "oiling out," and is done that the subsequent paintings may unite with the first. Nevertheless, it is frequently omitted; but washing with the sponge cannot be dispensed with, for without it the glazes will not lie, but curdle on the picture.

TABLE OF TINTS FOR THE SECOND AND THIRD PAINTING.

High Lights.	Indian Red, Lake, Black and White.
White and Naples Yellow.	White, Ultramarine, Indian Red, and Raw Umber.
Carnations.	Purple Tints.
Rose Madder and White.	Any of the Lakes, or Red Madders, with Ultramarine and White.
Indian Red, Rose Madder, and White.	Powerful Shadow Tints.
Green Tints.	Indian Red, Purple Lake, and Black.
White and Ultramarine, with any of the Yellows.	Indian Red, Raw Umber, and Black.
White and Terre Verte, with the addition of a little Raw Umber.	Strong Glazing Colors.
The above green tints may be converted into green grays.	Light Red and Lake.
Gray Tints.	Brown Madder.
Ultramarine, Light Red, and White.	Vandyke Brown, Indian Red and Lake, and Asphaltum.

Proceed now to improve the lights, yellows, and florid tones, with tints that approach your model; then glaze the shadows where they are wanting in depth and color. The alterations, which at this stage are necessary, should be made with the shade tint, your own judgment guiding you to the requisite depth of color for that purpose. Look carefully over all the photograph, and put in some of the spirited touches about the eyes and mouth. Then improve the gray and pearly tints (those about the mouth and eyes require very delicate handling), and blend them into their proximate colors with a softener. Next look to the reflexes, which are to be painted, if possible, without any white in them. Soften the outline of the head with the background, so as to take off every appearance of hardness, remembering that there should be no such thing as a sharp outline in the face; a glance at a plain photograph will at once prove this to you. The lines of the eyes, mouth, and nostrils must also be carefully blended; but they must not be rendered too soft, or they will impart an air of insipidity to the countenance.

Having proceeded thus far, it will be again necessary to sponge the picture. Scumble over the lights again where necessary, improve still farther the luminous tints, and look to the glazing and reflexes. In finishing the carnations as little white as possible should enter into their composition; and they, together with the lights, should be laid on with a fine pencil, and a quick and decided touch, keeping them pure from the preceding colors. Soften all the parts which appear crude or hard, and finish off the background and draperies. The hands require a flesh tint similar to the face, and the same gray and pearly tints are used for them. If extreme finish be aimed at, you may re-touch your work several times, allowing it to dry after every re-touching.

* Breathe upon the surface of the picture; if it becomes dull or misty you may safely use the sponge; but if the breath does not affect it, do not go on—it is not dry enough.